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SUMMARY DESCRIPTION

Ballentine Place is a cohesive residential neighborhood located near the center of Norfolk, Virginia. The community is bordered by the residential neighborhoods of East Fairmont Park to the north, Coleman Place to the east, Belmont Place to the west, and Roberts Park to the south. Physical boundaries include the marshy termination of the Lafayette River along the southwestern edge, the Norfolk Southern Railway line along Cape Henry Boulevard to the south, Cromwell Boulevard to the east near the Norfolk Southern Railway lines, and McKann Avenue to the west. The residential neighborhood currently occupies approximately 145 acres of the original plat conceived by the Ballentine Realty Corporation in 1909. The original boundaries extended just south of the Princess Anne Toll Road, now known as Princess Anne Road. The area, which originally served as a successful truck farm, was improved with modest single-family dwellings exhibiting revival and American movement-era styles and forms. The flat tract was landscaped with tree-lined streets, a central open park space, and a system of roads laid in a grid pattern. In the 1930s, the Works Progress Administration (WPA), part of President Franklin D. Roosevelt's New Deal Program, augmented the landscape plan by creating a park with a lake in the centrally located open space and by adding crepe myrtle trees to the neighborhood streets.

The initial development of Ballentine Place constituted roughly 35 dwellings between the years 1900 and 1915, primarily located along Cape Henry Avenue and the southern portion of the neighborhood. Construction was accelerated, however, to meet the housing needs brought on by the activities of World War I (1914-1918). This began a second phase of development, spurred by the influx of middle- and working-class residents, with over 519 buildings constructed between 1915 and 1953. Today, Ballentine Place is defined by a variety of architectural styles and building types, though primarily domestic. These include modest examples of Queen Anne, Bungalow/Craftsman, Colonial Revival, Dutch Colonial Revival, Tudor Revival, Cape Cods, the American Foursquare, and pre-fabricated kit houses, as well as two modest examples of the Modern Movement and infill housing of the late 20th century. Single-family dwellings built prior to 1953, primarily in the Bungalow/Craftsman and Colonial Revival styles, dominate the neighborhood. Although a number of these dwellings have altered exterior cladding materials, the overall integrity remains intact. The area making up the Ballentine Place Historic District consists of 649 properties, including 616 single dwellings, 26 multiple dwellings, 4 churches, a school, a central

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landscaped park with a monument and pond, and one commercial building. Additionally, there are 466 supporting outbuildings and secondary resources, including 164 sheds, 286 garages, 2 guesthouses, 9 carports (with an additional 7 attached carports), a monument, and four barbecue pits. There are 862 contributing resources and 257 non-contributing resources.

DETAILED DESCRIPTION

Prior to the turn of the 20th century, the far northern and eastern regions of the City of Norfolk were characterized by their distinctly rural and marshy nature. Early building surveys and maps of the city show the Tanner's Creek area, east of the Lafayette River, sparsely developed, with small, random improvements located within large, open tracts of farmland. During the latter decades of the 19th century, when the city began to grow outward, many of the original farmhouses were demolished, the land tracts surveyed, and suburban plats created. Conceived as a middle-class residential suburb, Ballentine Place was sited further east of the central city than the suburban neighborhoods of the late 19th and very early 20th centuries. Historic maps reveal that the property, which served as the late-19th-century trucking farm of prominent Norfolk citizen Thomas R. Ballentine, contained a farmhouse or two and various associated outbuildings. Once initial development began at the turn of the 20th century, additional resources, which remain today, were constructed on the southern portion of the tract primarily along Cape Henry Boulevard.

The new subdivision, platted in 1909, was composed of a regular grid plan with long, narrow blocks oriented along a north-south axis, with Ballentine Boulevard serving as the main artery. The focal point of the neighborhood was a centrally located three-block open space, which would house the Ballentine School by 1915. The streets maintained a 50-foot right-of-way, except for Ballentine Boulevard, which had an 80-foot right-of-way. Most of the lots measure approximately 35-50 feet by 100 feet. Tree-lined streets, sidewalks, and a park improved the neighborhood.

During the late 19th and early 20th centuries, throughout the nation, there was widespread interest in a variety of fashionable architectural styles. Many of the early dwellings constructed in Ballentine Place feature the elements and forms associated with the Queen Anne and Colonial Revival styles of architecture, albeit vernacular and suburban. Between 1900 and 1915, at least twenty dwellings were

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erected in Ballentine Place. Of those remaining, six are Queen Anne, five exhibit the Colonial Revival style, one house is Italianate, and the remaining illustrate more vernacular interpretations of these styles and early examples of the soon to emerge Bungalow/Craftsman form. Many of the properties have freestanding garages and sheds associated with them that, although historic, were often constructed at a later date.

Following the heels of America's Centennial celebrations in 1876, the Colonial Revival style emerged in the early 1880s. The style, which borrowed heavily from early American architecture—particularly Georgian and Federal buildings—was largely an outgrowth of a new nationwide pride in the past and a rapidly growing interest in historic preservation. In the early phase, the Colonial Revival style remained the exclusive domain of fashionable architectural firms and was favored for the large residences of wealthy clients. In general, as the style spread to the suburbs and increased in popularity, the detailing and form became increasingly more modest. The stylistic impression presented during the first years of development in Ballentine Place epitomizes the suburban expression of the Colonial Revival. The popularity of the style in Norfolk was evidenced by the influential Jamestown Exposition that was held in the city in 1907, two year prior to the platting of Ballentine Place.

The majority of the Colonial Revival-style houses in Ballentine Place were constructed on brick foundations with masonry or wood-frame structural systems often clad with shingles or weatherboard. The roofs, presently clad primarily in asphalt shingles, historically consisted of numerous materials with intricate pitches that spurred from the main hip or gable. The forms of the dwellings were typically accentuated by porches, dormer windows, columns, pediments, balustrades, wide cornices, transoms and patterned shingles. Excellent examples of the early, more-high-style Colonial Revival buildings include the single dwellings at 3032 Cape Henry Avenue (1915), 3006 Cape Henry Avenue (1915), 3014 McLemore Street (1915), and 3014 Grandy Avenue (1920).

The two-and-a-half-story masonry dwelling at 3032 Cape Henry Avenue encompasses many of the quintessential Colonial Revival details. The building is three bays in width and features a hipped roof with asphalt shingles, a one-story full-width porch with Ionic columns on brick piers, a boxed cornice with overhanging eaves and modillions, hipped dormers with paired diamond-paned windows and modillions, jack-arch lintels, brick quoins, and a single-leaf entry with stained-glass transom.

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The Colonial Revival dwelling at 3006 Cape Henry Avenue is a two-story masonry dwelling, constructed of six-course American-bond brick. The façade is detailed with a full-width one-story porch supported by fluted Tuscan posts. The hipped roof displays overhanging eaves, a boxed wood cornice, and a central projecting gable. Other details include gabled dormers on the side elevations, segmental-arched elongated windows, and corbeled brick chimneys.

Similar in form, the masonry dwelling located at 3014 McLemore Street is constructed of six-course American-bond brick and features a side-gabled roof with a projecting front-gable two-story porch. Gabled dormers flank the projecting gable. The main block gable peaks are clad with wood shingles. The building is further detailed with a one-story, full-width porch supported by brick posts, a boxed wood cornice, a flush fascia, brick quoins, rock-faced concrete sills, lug concrete lintels, multi-light double-hung sash windows, and central entry with sidelights and a sixteen-light transom.

A more vernacular example of the style is located at 2314 Keller Avenue (1900). The two-story wood-frame dwelling, currently clad in vinyl siding, features a front-gabled roof with asphalt shingles, a brick foundation, a full-width wrap-around porch, and a boxed cornice with returns.

Queen Anne was a building style also exhibited in the early development of Ballentine Place. Among the attractions generating considerable interest at the 1876 Centennial Celebration in Philadelphia were several English buildings designed in the Queen Anne style, which would prove to be widely influential in America from the 1870s until just after the turn of the 20th century, when Ballentine Place was platted. The style dismissed the impractical Gothic style by emphasizing human scale and domestic comforts. In America, the style found an exuberant expression in wood, and frequently incorporated classical columns and decorative motifs borrowed from our own colonial architecture. Thus, like the Colonial Revival dwellings, the majority of the Queen Anne houses in Ballentine Place were originally constructed on brick foundations with wood-frame structural systems clad with shingles or weatherboard. Presently clad in a variety of materials, the roofs historically consisted of a number of intricate pitches that rose from the main hip or gable. The forms of the dwellings were typically accentuated by corner towers, porches, and bay windows, accented with columns, balustrades, and patterned shingles.

Dating from before Ballentine Place was platted, the dwelling at 2301 Vincent Avenue (1900) illustrates the vernacular interpretations of the Queen Anne style popular in Ballentine Place. The two-and-a-half-

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story wood-frame building presents a wrap-around porch supported by Tuscan columns. Off-center projecting gables with peak windows further distinguish this Queen Anne residence. The dwelling located at 3014 Cape Henry Avenue (1905) also illustrates a multitude of Queen Anne details. These include the hipped roof, off-center projecting gable with wood-shingled peak, wrap-around porch, and Tuscan post supports. Additionally, the dwelling at 2832 Vincent Avenue (1905) is representative of the types of Queen Anne dwellings constructed in the early years of the community. Details include the use of a variety of cladding materials, including a seven-course American-bond brick first story, a square-butt wood-shingled second story, and an off-center gable with closed tympanum. The dwelling also exhibits a full-width one-story porch with Tuscan post supports, a hipped standing-seam metal roof, and side gables.

One of the more high-style examples of the Queen Anne style in Ballentine Place is the dwelling located at 2833 Ballentine Boulevard (1905). The wood-frame dwelling, clad in wood shingles, sits on a solid brick foundation. The building stands two-and-a-half stories in height and features an off-center projecting gable with canted bay, multi-light windows, a hipped dormer, decorative scroll-sawn vergeboard, a one-light transom, a molded wood beltcourse, and a boxed wood cornice with molded fascia.

After the platting of Ballentine Place in 1909, the Queen Anne style continued to be constructed, though the style quickly was overtaken in popularity by the Colonial Revival and Craftsman styles. Only five Queen Anne-style residences were constructed after the neighborhood was platted. These include 2327 Vincent Avenue (1910), 2436 Ballentine Boulevard (1915), 2830 Grandy Avenue (1915), 3014 Grandy Avenue (1920), and 3012 Ballentine Boulevard (1915).

The Italianate style, prevalent from the late 1880s to the 1920s, was popularized in England during the Picturesque movement. Identifying features include bracketed cornices, elongated arched windows, bracketed porch supports, molded window hoods, shallow-pitched roofs, beltcourses, and decorative window surrounds, though a less ornate example survives in Ballentine Place at 3030 McLemore Street. Constructed circa 1900, the two-and-a-half-story brick building features a low-pitched hipped roof, a boxed wood cornice, a hipped central dormer, and a flat-fronted elevation with segmental-arched window openings and lintels.

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Subsequent Development in Ballentine Place (1915-1953)

Construction in Ballentine Place, as in other suburban Norfolk communities, picked up in the second decade of the 20th century. The pace of this development in Ballentine Place, between 1915 and 1941, was greatly effected by the influx of workers to the port city beginning with World War I (1914-1918). During this period, approximately 391 buildings were erected, compared to the approximately seventeen built prior to 1915.

One of the first buildings constructed during the neighborhood's second building phase, evidencing the important need for supporting social and educational activities, is the Ballentine School (1915-1916), located at 2415 Ballentine Boulevard. Prominently sited on the central three-block open space laid out in the original subdivision plat, the school creates a commanding visual presence in the neighborhood. Designed in the Classical Revival style, which was a popular choice for public building construction, the school was designed by architect J.W. Lee in conjunction with the Seay Brothers, the construction contractors. The imposing school measures three bays in width and is capped by a hipped slate roof with overhanging eaves. Details include exposed rafters, a central projecting two-story portico with Tuscan brick piers and wood column supports, an inset entry, a dentiled wood cornice, a molded entablature, a raised basement, eight central interior brick chimneys, 9/9 and 12/12 wood windows, and a decorative concrete watertable with soldier brick cap. Other details include a rowlock brick stringcourse at sill level, rowlock sills, decorative brick panels, and square concrete cornerblocks. The main block features a large rear addition, which forms the building's wings. The 1920s addition features similar detailing to the main block, with gables projecting to the rear elevation. A circa 1960 gymnasium was added to the south elevation, featuring a flat roof, masonry construction and 4/4 wood windows.

During this period of construction in Ballentine Place, Colonial Revival houses continued to be built, although house sizes and stylistic features had begun to change with the construction of a significant numbers of smaller, less ornamented houses. Numerous examples of buildings in Ballentine Place demonstrate this shift to slightly smaller Colonial Revival-style dwellings. These more modest examples of the Colonial Revival style include the dwellings at 2729 Keller Avenue (1935) and 2831 Keller Avenue (1937), among numerous others in the neighborhood. The wood-frame dwellings are both one story in height and feature gabled roofs with asphalt shingles. The dwelling at 2729 Keller Avenue

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features a central gabled portico and off-center three-sided projecting bay, while the dwelling at 2831 Keller Avenue is detailed with a bracketed entry pediment and side-gabled wing.

The Cape Cod was also a popular choice for modest Colonial Revival-style building construction. The form generally presents a one-and-a-half-story symmetrical facade with gabled dormers and a central entry, often with a Colonial Revival door surround, entablature, and pilasters. Illustrative of this type of housing is the dwelling at 2511 Vincent Avenue (1940), which is detailed with two gabled dormers, a central gabled portico, and a molded wood cornice. Other examples of the form include dwellings at 3021 Davis Street (1942), which exhibits two large gabled dormers, a central entry with fluted pilaster and molded entablature surround, and one-story wings. Similarly, the dwellings at 2415 Harrell Avenue (1935), 2844 Keller Avenue (1945), 2401 Harrell Avenue (1940), 2408 Grandy Avenue (1945), and 2311 Harrell Avenue (1950) are excellent examples of this prevalent building form.

The early 20th century, with its suburban explosion of the Colonial Revival style, also sparked other similar forms. One such example is the wood-frame dwelling at 2740 Vincent Avenue (1920), which is a classic representation of the Dutch Colonial Revival style, also popularized in American during the early 20th century. The one-and-a-half-story dwelling, now clad in aluminum siding, features a side-gambrel roof with concrete tiles, a central bracketed portico gable with arched opening, paired windows, a four-light fanlight, a shed dormer, and a one-story wing. The style is also visible in Ballentine Place at 2233 Keller Avenue (1920) and at 2934 Chesapeake Boulevard (1925). Each of these buildings stands one-and-a-half stories in height and features a gambrel roof and Colonial Revival detailing.

Similarly, the Tudor Revival style, derived from 16th-century Elizabethan and Jacobean England, was adapted and became popular in the United States for mid-20th-century suburban construction. Modest, minimally influenced examples of the style are featured in Ballentine Place. Character-defining features of the style that are displayed in these dwellings often include a steeply pitched front-gable roof, a front-elevation exterior chimney, flared eaves, or half-timbering. Two examples of the style are evident in Ballentine Place, including the dwelling at 2851 Ballentine Boulevard (1930), which features a steeply pitched front-gable and entry vestibule with flared eaves. The other example is the dwelling at 2521 Ballentine Boulevard (1935), which is detailed with multiple front-gables, a large front elevation exterior chimney, and a concrete tile roof.

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The architecture of this period soon shifted from the Colonial Revival with the introduction of the Bungalow/Craftsman form and style. The form was typically covered by a low-pitched, intersecting gable roof that encompassed an often-wrapping porch. Stylistic Craftsman details include exposed rafters, overhanging eaves, multi-light windows, battered posts, massive porch supports, and are trimmed with a variety of materials including stone, wood, and brick. The second building phase in Ballentine Place was clearly dominated by this form and style, which increased tremendously in popularity during this time nationwide. Approximately 191 of the over 537 buildings constructed between 1915 and 1953 in Ballentine Place were Craftsman in style and/or Bungalow in form.

One of the more elaborate examples of the style, as constructed in Ballentine Place, is the dwelling at 2848-2850 Vincent Avenue (1925). Currently divided to serve as a multiple dwelling, the one-and-a-half-story bungalow also reflects the Craftsman style and workmanship associated with the building type. The wood-frame dwelling, clad in asphalt-shingle siding, is crowned by a hipped roof with projecting gables. Detailing includes a large inset porch with cobblestone posts, banked multi-light windows, a porte-cochere, corner brackets, gabled dormers on the side elevations, exposed rafters, and overhanging bracketed eaves. The decorative cobblestone work used for the porch posts is also revealed as a foundation veneer, on the chimneys, and on the porch planters.

The wood-frame building at 2321 Vincent Avenue (1925), typical of the bungalow form, presents a front-gabled porch supported by paneled wood posts on brick piers, a side-gabled roof with overhanging eaves and knee-bracket supports, and square-edge wood window surrounds. Other details, typical of the style, include wood-shingle cladding, a decorative porch screen, a side-elevation boxed bay, and exposed purlins.

The dwelling at 3111 Tait Terrace (1925) was also constructed illustrating the fashionable Craftsman-style architectural trends of the period, including multiple projecting gables, cut-out brackets, exposed purlins, battered wood posts on brick piers, a multi-light entry with sidelights, and a wood cornice with exposed rafters.

The dwelling at 2538 Vincent Avenue (1925) represents a more modest use of the bungalow form. The one-story wood-frame dwelling, currently clad in vinyl siding, features a front-gabled roof and central portico, both with jerkinhead detailing. The dwelling, which sits on a solid brick foundation, is further

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distinguished with a symmetrical fenestration pattern, overhanging eaves, square-edged surrounds, a multi-light single-leaf entry, and a peak window.

Similarly, the dwelling at 2853 Keller Avenue (1935) represents a simpler use of the bungalow form. Measuring two bays in width, the one-story dwelling presents a hipped roof, boxed cornice with wide overhanging eaves, a Tuscan post supported inset porch, and a central entry with Craftsman-style four-light sidelights.

Augmenting the bungalow is the American Foursquare building form, also representing a popular building trend in Ballentine Place. The two-story, four-room-per-floor plan without a hall is a much-used concept that refers to the hall/parlor plan of the 18th century. Popular throughout the nation, the foursquare provided the working and middle class with a larger, more stylish form that lacked the traditional ornamentation. Consequently, the form was cheaper to construct and fit well with an egalitarian society's demand for simple building materials that made no false claims to richness.¹ Additionally, the foursquare suited the modern building techniques and materials that ranged from conventional frames covered in weatherboard, shingles or brick veneer to solid brick, cast-cement block, or poured concrete. Although the majority of the foursquare dwellings in Ballentine Place exhibit Craftsman-influenced detailing, the form is also often associated with the Colonial Revival, with details including Tuscan porch columns and gabled porches or porticos.

Following the ubiquitous form associated with the building's nomenclature, the dwelling located at 2229 Harrell Avenue (1915) is an excellent example of the Craftsman-style foursquare. The building is distinguished by its cubic shape, overhanging eaves with exposed rafters, wood-shingle cladding, and full-width one-story porch with characteristic massive battered wood posts on brick piers. Other examples of the foursquare form as represented in Ballentine Place include the dwellings at 2926 Cape Henry Avenue (1920), 2339 Harrell Avenue (1925), and 2537 Vincent Avenue (1925), among numerous other examples.

Throughout the United States, a notable number of these types of dwellings, including both bungalows and foursquares, were prefabricated kit or mail-order houses from companies including Sears Roebuck, Aladdin Homes, the Hodgson Company, Montgomery Ward, and the Ray H. Bennett Lumber Company, among others. The kit houses were often purchased by a builder, who copied the plans when constructing

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other dwellings of the same design. As a result, it is often difficult to determine from the exterior which dwellings are actual kit houses or copied designs. Although no research revealed specific examples in Ballentine Place, the widespread popularity and use of kit houses suggests that at least a few were constructed in the neighborhood.

The Modern Movement was gaining popularity in urban environments throughout the United States after World War II (1941-1945). The movement, which focused on pure, rational forms stripped of decorative applications. Though the form was popular with public buildings, a more vernacular version was translated for domestic use. Two examples of the domestic suburban use of modernism are visible in Ballentine Place, including in the dwelling at 2404 Grandy Avenue (1945) and the dwelling at 2800 Vincent Avenue (1950). These dwellings epitomize the use of clean, geometrical lines and surfaces. Details of the buildings include flat roofs, stucco or metal cladding, industrial windows, and a horseshoe-shaped or square footprint.

Spurred by the Jamestown Exposition in 1907, many of the earlier streetcar suburbs in Norfolk saw the introduction of the multi-family dwelling and apartment building. The Exposition was a major impetus for this development type due to the need for housing for exposition workers and planners, as well as tourists. This new housing type was quickly embraced for similar purposes nationwide. As Ballentine Place was developed on the heels of the Exposition, the neighborhood escaped a large-scale influence of the building type. However, a handful of historic multiple dwellings, primarily composed of twin dwellings and duplexes, exist in the neighborhood. Each of these dwellings presents a style and scale in keeping with the existing single-family dwellings in the neighborhood and were modified from single family residences into multi-family dwellings as needs required. This was a particularly prevalent practice in Norfolk after World War II (1941-1945) when housing was in particularly high demand.

Examples of these building types include the twin dwelling at 2774-2776 McKann Avenue (1920), the duplex at 2606-2608 Ballentine Boulevard (1925), the duplex at 2626-2628 Keller Avenue (1930), and the duplex at 2630-2632 Keller Avenue (1930), and the duplex at 2607 A and B Ballentine Boulevard (1945). Examples of dwellings that were converted from single-family to multiple-family use include the dwellings at 2848-2850 Vincent Avenue (1925) and 2531 Ballentine Boulevard (1950).

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Showing the initial influence of the automobile, many of the dwellings within Ballentine Place have freestanding garages. These structures are typically built of wood frame, often matching the cladding of the primary dwelling, and are capped with gable roofs. A number of the properties also have sheds and carports, although many are non-historic, dating to the last quarter of the 20th century.

Limited commercial development in Ballentine Place was initially located along Ballentine Boulevard in the form of small grocers supporting the immediate neighborhood. The 1923 City Directory reveals the Barnes Grocery at 1731 Ballentine Boulevard near the intersection of Tait Terrace (addresses renumbered by 1930). During the 1930s, the commercial development was also limited, but also included the Ballentine Grocery at 2632 Ballentine Boulevard. The development was primarily low-scale, rising just one or two stories in height. By 1940, a number of service and filling stations skirted the northern perimeter of the neighborhood at 3033 and 3036 Ballentine Boulevard. Presently, the encroachment of commercial interests resides outside the boundaries of the neighborhood, except for the low-rise commercial soda fountain at 3107 Tait Terrace (1960). Additionally, the dwelling at 2606 Ballentine Boulevard presents an historic commercial wing with a flat roof, single-light picture window, and enamel tile cladding.

During the 1930s, the Ballentine Park was landscaped by the Works Progress Administration (WPA). The efforts included the construction of the present pond, land infill, and landscaping. The resulting park, which shares property with the Ballentine School, has remained a centerpiece of the neighborhood, visually as well as socially.

The last building to be constructed during Ballentine Place's period of significance is the Trinity Baptist Church located at 2808 Ballentine Boulevard. Constructed in 1953 by Rudolph, Cocke, and Van Leeuwen Architects, this historic building marks the end of the building boom in the neighborhood and reflects the need for community-oriented buildings. The church replaced the original Fairmont Park Baptist Church constructed along Ballentine Boulevard. The congregation had an established presence in the neighborhood since the construction of its first building in 1908. The large, masonry church is constructed of brick laid in Flemish bond with grapevine pointing and is capped by a flat roof. Measuring nine bays in width, the church features an off-center entry, two 4/4 double-hung wood windows, four 6/6 double-hung wood windows, one round multi-light window, and five round-arch leaded stained glass windows with keystones. Other details include rowlock lintels, a continuous stringcourse, cast concrete sills, and

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jack arches atop the smaller windows. The primary off-center entry is located in a projecting brick entry vestibule and features a pedimented concrete surround topped by a concrete cross, a rounded window, and a wood steeple.

Three other churches were also established in the community. However, the buildings were not all originally built as churches, but rather adapted previously existing buildings for religious purposes. These include the United New Life Church of Christ in Holiness Church at 2605 Ballentine Boulevard (adapted single dwelling, 1930), the Emmanuel Holy Temple Church at 2850 Ballentine Boulevard (once the Fairmont Park Sunday School, 1920), and the Tabernacle of the Congregation Church of God in Christ at 2546 Ballentine Boulevard (adapted from a commercial building, 1930).

Development After 1953

After 1953 approximately 93 buildings were constructed within Ballentine Place, primarily as infill housing. The residential buildings constructed in Ballentine Place after 1953 were primarily built on unimproved lots laid out in the original 1909 plat. Consequently, there was no subdivision of existing lots, and the layout remained consistent with the original design intentions of the land developer. In general, the massing, material, and scale of the modern buildings is consistent with that of their historic neighbors, creating a cohesive residential neighborhood reflective of building trends from the turn of the 20th century to the present.

The fashion of styles and forms of this infill construction was even less detailed than the modest dwellings historically associated with the neighborhood. Most of the infill construction consisted of small, one-story dwellings. Showing the increased influence of the automobile, another trend exhibited in these dwellings is the attached garage, which began to show up in the neighborhood after 1960, though the trend was popularized in America after World War II. Examples can be seen at 2306 Harrell Avenue (1965), 2545 Harrell Avenue (1970, now enclosed), 2510 Keller Avenue (1975), 2732 Harrell Avenue (1980), and 2720 Harrell Avenue (1980). These attached garages are set either in side wings or on the façade of the dwelling and have roll-up garage doors.

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The early-20th-century fondness for horizontality reflected in the bungalow found expression later in the century with the ranch form. Also, the two-story Colonial Revival was reduced to the more modest single-story Cape Cod with front-gabled dormers. Common idioms included the illusion of masonry construction by the application of brick veneer and textured vinyl siding to mimic wood weatherboard. Craftsman and Colonial Revival elements are commonly displayed, however, the interpretations are typically more vernacular than previous examples. Stylistically, the most modern infill housing, dating to the late 20th century, generally respects the established architectural heritage of the community by adopting traditional features, although often with synthetic materials such as vinyl. This is evident at 2635 Vincent Avenue (1995) and 2609 Harrell Avenue (2000). Details on the dwellings include overhanging eaves, boxed cornices with returns, gabled porticos, patterned shingles, and projecting gables.

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ENDNOTES

¹ James C. Massey and Shirley Maxwell. "The All-American Family House: A Look at the Foursquare." *Old House Journal*, Volume XXIII. Number 6, November/December 1995, p. 31.